

OF THE
First Invention of WRITING.
AN ESSAY.

Compendiously Treating of the Whole ART. More particularly; Of LETTERS, their Number, Order, and of how many Variations capable: Of *their* First Invention; by ancient Writers ascribed to ADAM himself; and for what Reasons. Of *Short-Hand*. Of *Secret Writing*, Decypherable by the Key. Of *Arithmetick*, &c. Of the *Improvement of Writing*, at Home and in Foreign Parts: With an Historical Account of the most Eminent Professors of the Art. Also *Maxims* for attaining Perfection in It; and *Observations* on the Extensive Use and Application of It. Interspers'd with diverting History and Poetical Entertainments on the Subject.

Whereunto are added, Several PIECES of the HANDS in Use, not before Published.

By ROBERT MORE, Writing-Master and Accomptant,

At the Golden Pen in Castle Street near the Mews Charing-Cross.

Scribimus Indocti, Doctiq; ———

SOLD BY THE AUTHOR, [1716]

And by Major Hatley, and Mr Holland, in St Paul's Church-Yard; Mr Barnes, in the Pall-Mall; Mr Bell, in Cornhill; Mr Clarke, in the Poultry, and Mrs Dodd, without Temple-Bar; Mr Brooks, near the May-Pole in the Strand; Mr Dewell, at Charing-Cross near Scotland-Yard; Mr Gouge, and Mr Fox, in Westminster-Hall; and Mr Fleetwood, at the Foot of the Parliament-Stairs. Price One Shilling.

To my Honoured and Esteemed Friend,

Mr. GEORGE SHELLEY,
Writing-Master of Christ's Hospital in London.

S I R

I Cannot dissemble the Secret Satisfaction I receiv'd from the Sight of Your Late finished Large Copy-Book ; Thro' which a Rich Vein of Art and Industry diffuseth it self.

I congratulate You ; and the Publick, thereupon.

Nothing less than a governing Principle of Publick Spiritedness, could put you upon, and carry you through, these Voluntary Toils for the Good of Others : Considering the Fatigue You must necessarily undergo in that Eminent Station, you so commendably bear in the Hospital ;

—————*Non est Leve tot Puerorum*
Observe Manus—————*Juv.*

What I Certified in the first Part of Your Book of Natural Writing, needs no Explanation in the Second. The Words are their own Interpreters. And whatever I *Approved* in the *Former*, You have *Improved* in the *Latter*.

Your Kindness to the first Impression (tho' very Imperfect) gives you a double Title to a second Dedication of this Epitome of my Reading and Observations on the first Origin of Writing, &c. Which if you Accept as a farther Mark of that Real Esteem I have for You, I shall hold my self under a Renewed Obligation to remain,

From the Golden Pen in
Castle Street near the Mews
Charing Cross, 23 April 1716.



Sir,

Your hearty Friend and Servant,

Robert More.

Of the First Invention of Writing, &c.

A N E S S A Y.

W R I T I N G Defined.

WRITING is such a Representation of our Words (but more permanent) as our *Words* are (or ought to be) of our *Thoughts*.

Now because *Words* are only for those that are present both in Time and Place, to these have been added the Invention of *Writing*.

Dr. Holder observes, That *Writing* is *Language* in Counterfeit. For whereas *Language* originally and properly is that of the Tongue directed to the Ear by Speaking. *Written Language* is *Tralatitiously* so called, because it represents to the Eye the same Letters and Words which are pronounced. By these the *Tongue* and *Pen* do mutually correspond and assist each other, *Writing* what we *Speak*, and *Speaking* what we *Write*: Or, *Language* is a Connexion of Audible Signs, the most apt and excellent in whole Nature for Communication of our Thoughts by *Speaking*: *Written Language* is a Description of the said *Audible Signs* by Signs *Visible*.

Reading is an Expounder to the *Pen*, expressing that in *Force*, which the *Pen* set down in *Form*. So that *Writing* is a Literal Supplement of the Voice; and when by It, we are said to Communicate our *Thoughts*, delineate our *Conceptions*, &c. The Expression is Figurative, and a Metonymie or Metalepsis must defend it.

Of L E T T E R S.

LETTERS are the Elements of Language. A Written Alphabet ought to be so many single proper Characters as signify the Sound or Power of each Letter. For a Letter is a Mark in Writing denoting the various Motions or Positions of the Instruments of Speech in producing or ending Sounds.

LETTERS by the *Hebrews* are termed OTHIOTH (i. e.) *Signa*; but Hugo, Cap. 2. saith, *Ea Vox propriè significat Signa Signorum*. For Letters are the Signs of Words, as Words are the Signs of Things. So *Issidor.* calls them, *Signa Verborum, Indices Rerum*.

The *Greeks* express themselves herein by σημεῖα σήματα, (i. e.) *Signa*, but most properly by γραμματα, (i. e.) *Lineaturæ*; and thence *Literæ a Lineando*, being formed of Lines, and signify the Mark on the Paper.

The Formation of these Marks or Lines are indeed a Part of Grammar. *Rectam Literulis facit Orthoëpèa Figuram*, says venerable Dr BUSBY. And *Marcian*, Lib. 3. introduceth Grammar thus speaking; *Mibi attributum Literarum Formas Lineare*.

Number of L E T T E R S.

The *English* use 26 of these Characters: 22 of which, (says the Author of *Hist. of Man*; Arts. p. 46) are sufficient for all the Languages that ever were or can be

Adr. Metius Arith. Lib. 1. tells us that from the various Combination of 24 Letters only, and none of them twice repeated, there will arise 33. 112. 932. 554. 884. 976. 640. 000. Variations. But I find them 620. 448. 401. 733. 239. 439. 360. 000. And *Sebottus* demonstrates (tho' his Calculation is not exact) that a Thousand Millions of Men, in as many years could not write out all those different Transpositions of the Alphabet; Granting every one should Compleat 40 Pages a Day, and every Page contain 40 several Positions: For if one Writer in one Day dispatch 40 Pages, each containing 40 Combinations, 40 multiplied by 40 gives 1600, the Number he compleats in a Day, which multiplied by 366, the Number (and more) of Days in a Year, a Writer in one Year shall compass 585600 distinct Rows, therefore in a Thousand Million of Years he could finish 585600000000000. which being again multiplied by 1000. 000. 000. the Number of Writers supposed, the Product will be 585600000000000000000. which wants of the Number of the Combinations no less than 34. 848. 401. 733. 239. 439. 360. 000. But those are not all, for the Index is capable of 620, 448, 401. 733. 239. 439. 359. 999 Variations to each of the former Positions.

The Wonderfulness of this A R T.

The Hebrews struck with Admiration *Thereof*, called it DIKDUK, (h, e,) *Subtile Inventum*.

The *Cabalists* had so strange and unaccountable a Conceit of the Power and Virtue of Letters; that *Rabbi Abraham* in his *Zepher Jetzira* (a Book of the Creation) affirms, that in *them* are mysteriously contained, 32 ways God was pleas'd to take, in Creating the World.

What a Miracle this Art seem'd at its first Invention, we may guess by the late discovered *Americans*, who were amazed to see Men discourse with Books, and would scarce believe Paper could Speak, especially when after all their Listening to any Writing, (as their Custom was) they could never perceive any Sound to proceed from it.

There is a pretty Relation in *Lud. Richeom.* translated by Bishop *Wilkins*, of an Indian Slave, who being sent by his Master with a Basket of Figs and a Letter, did by the Way eat up part of his Carriage, convey-

ing the Remainder to the Person to whom he was directed, who having read the Letter, and not finding the Quantity of Figs there mention'd, he accuses the Slave of Eating them, telling him what the Letter said against him. But the Indian confidently abjur'd the Fact, cursing the Paper as a Lying Witness. After this, being sent again with the like Carriage, and a Letter expressing the Number of Figs to be delivered, he did again devour part of them by the Way: But before he meddled with any (to prevent all Accusation) he first hid the Letter under a great Stone, assuring himself that if it did not see him eat the Figs, it could never tell of him; but being now more strongly accused than before; he confessed the Fault, admiring the Divinity of the Paper.

Of the First Origin of Writing.

This Art is by many rank'd among the *Inventa Adestota*. *C. Agrippa*, Cap. 2. saith, that Letters themselves, which are the Elements and Materials of all Arts, yet are not able to make good the Antiquity of their first Original. And *Hugo*, Cap. 3. complains, that the Repugnant Opinions of too too many Writers on this Subject have mightily dark'ned the Disputation, and perplexed the Enquiry. And yet these *Diggladiators* in History disagree most, where they differ least, quarrelling about the Name only, while they agree as to the Place and People intended.

The Descendants from *Adam* by *Seth*, *Noah*, &c. were afterwards called *Hebrews*. From *Adam* to *Noah* they had no particular Name as a People, but were dispersed over the whole Earth, and used the same Idiom with *Cain* and his Posterity, *Gen. 2. The whole Earth was of one Language and of one Speech* (and writ the same Character, says *Hugo*, till the *Babel* Confusion) and from *Noah* to *Heber* (67 Years from the Flood) they did so continue. From *Heber* they were called *Hebrews*, till *Jacob* was named *Israel*, and his Posterity *Israelites*. Now this very People by Writers are called *Affyrians*, *Syrians*, *Phanicians*, &c. from the Places they inhabited, say *Possell* ad *Card. Car. Annii*, *Bibliander*, &c. And *Scaliger* writes in *Not. Euseb. Cananais* (i. e.) *Phoenicibus*, *Tempore Abrahami Lingua Hebraica fuit in usu*. These Hebrews retained their proper Idiom even after

after the *Babel* Confusion, tho' perhaps they might exchange their Letters for those we have from *Esdras*, as thinks St. *Jerom*.

This granted, it's certain the first Letters were *Hebrew*. *Pliny* says, *Literas arbitror semper fuisse Assyrias* (i.e. *Hebraas*) as I before observed, and *Pol.* very well remarks upon him, *Lib. 5.* that *Syria* was also called *Assyria*, *Phanicia*, *Judæa*, *Palæstina*, &c. as it was contiguous to such or such, Place, or People.

Eupolemus, *Eusebius*, &c. assign the first Invention of Writing to *MOSES*. But some think *JOB* lived before him, and *HE*, *Chap. 19.* discovers his knowledge of Letters.

Pbilo attributes it to *ABRAHAM*.

Opmerius, *Greg. Tolosas*, &c. to *ENOCK* the Son of *Seth*, whose Prophecies are mention'd by St. *Jude*. The Author of the Testament of the Twelve Patriarchs cites divers Passages out of them, as Of the Number and Names of Stars; Of the Death of Christ by the Jews, and their Ruin by it; Of the Drowning and the Burning of the World, &c.

Josephus, *Lib. 1.* writes, that the Children of *Seth*, the Son of *Adam*, having invented Astrology and divers other Sciences, and being told by *Adam* that the World would undergo a two-fold Destruction; one by a great Flood, the other by Fire: They erected two great Columns, the one of Brick, the other of Stone, and wrote the Precepts of the Arts they had invented on Each of them, hoping that altho' that of Brick should not be able to resist the Rapidity and Violence of the Waters: Yet at least that of Stone might preserve the Memory of their Mathematical Speculations to Posterity, by what was written upon it. He farther adds, that the Stone Pillar remained till his Days in *Syria*.

SETH by the *Gnosticks* is intituled to the Writing of Seven Books; and *Anonymus* on *Matthew* mentions a Prophetical Writing of his concerning the Star, that was the Cynosure to bring the Eastern *Magi* to Christ.

Some think God branded Cain's Forehead with a Letter of his Name. *B. Ap. Vol. 1.*

Finally to *ADAM* is the First Invention of Writing ascribed.

Bibliander Comment. de Lit. says, *ADAM* the first Man and Patriarch, found out Letters by Divine Guidance.

Joannes Annus. Initio, Lib. 1. Not. Berof. writes thus; That Letters

owe their Invention to *Adam*, is not *Ex Fide* only, but from the History of the *Gentiles*, and Tradition of the *Chaldees*, who assert that they had Astronomy and Letters 3634 Years before the Monarchy of *Alexander*. Letters Therefore were in use 1000 Years before the Flood. *Enoch* was born in the 622 Year of *Adam*, and it is but a fair Conjecture that he receiv'd the Letters from Him.

Ang. Rocca de Camer. says, that in the *Vatican Library*, *ADAM* is painted: Over his Head are the Antique Hebrew Letters: At his Feet this Inscription: *Adam, inspired by God, was the first Inventor of Sciences and Letters*; and adds, that *Adam* did (*Characteres, aliis præmonstrare*) teach others to Write.

The Learned *Barnes* says,

—————The Gift of a Commanding Pen
Was first by God, to first-born *Adam* giv'n;
From him to *Seth* it came, the Best of Men;
And justly, since the Richest Gift of Heav'n
On Flood-surviving Pillars be enroll'd:
This Harbinger of Life, Tradition's Spring,
Interpreter of Reason, Sense's Mold,
Virtues Recorder, Speech's Lord and King.

ADAM receiv'd from God the Knowledge of all Arts and Sciences: For this First Man, who was the immediate Work of God's own Hands, ought also to be his chief Work in the Order of Nature; and by Consequence he ought not to be wanting in any of the Perfections which belong to Humane Nature. 'Tis what all the Fathers thought, and what St. *Austin* says, That there is as much Difference between the Knowledge of the wisest Sons of *Adam*, and that of *Adam* himself, as there is between a Snail's Pace, and that of the Flight of Birds. God did not create the First Man in Ignorance, and in the Estate of Children that are born to day; But gave him all the Knowledge requisite to the Perfection of Man: For it was not more worthy of God to give moderately than to give All. He that had no Occasion to make Experiments to create his Works in all the Perfections that were suitable to them, could not fail of making the first as excellent as could be.

Of this First Man *Suidas* thus writes : *Hujus sunt Artes & LITERÆ; Hujus Scientia Rationales & non astricta Legibus Rationis; Hujus Leges Scripta pariter & non Scripta; Hujus deniq; sunt Omnia Inventa & Disciplina.* All which considered, I cannot but differ from several Ingenious Persons, who hold that *FOHI* the first King of the *Chinese*, who lived 1400 Years before *Moses*, 500 before *Menes* the first King of *Egypt*, and 2950 before Christ, was the first Inventor of Writing, and wrote in their Language a Book called *Tekim*.

Of the Order of LETTERS.

The same Order with the *Hebrew* is observed by Most ; The *Greeks* and *Latines* particularly. On this Head I shall only transcribe the Complaint of Dr. *Holder*, leaving the Determination to more Leisure and greater Abilities than I am Master of. " It hath been to me a great Wonder, (says he,) " that in the Alphabets of all Languages whereof I have any Knowledge, " there is not to be found either Order, or Perfection. The Characters neither being adjusted to the Sounds of Letters pronounced, nor disposed in " the Alphabet according to any Rational or Natural Order. "

Of the Form of LETTERS.

The *Hebrew* are composed of the Letter *Jod*, variously applied : Thus *Aleph* consists of four, *Gimel* of three, *Mem* and *Sin* of five, &c. The *Greek*, *Latin*, &c. of Lines Multiform. Different Countries have different Characters

Of the several Ways of Continuing a Piece of Writing.

The first and most ancient is that of the *Hebrews* from Right to Left : Others proceed from Right to Left, and back again from Left to Right. The *Europeans* and most others, from Left to Right, without Retrogression

to the Left. the Lines.

Hugo, P. 83, gives a Specimen of 14 Ways of Conducting

Instruments used by the Antients.

At first they wrote with an Iron Style, (mention'd 19. *Job*.) on Stone or Tile : They made one of Bone to write on Wax. The Arithmeticians used one of Stone, on Slate, or Shingle. On Glass they wrote with Adamant. But the most common Way was on the Rhinds or Barks of Trees, and in Tables or Leafs of Wood.

Calami were Reeds or hard Rushes growing near *Memphis* or *Nile*.

Papyrus was a kind of Reed growing in the Marishes of *Egypt*, called *Papyrus Nilotica*, of a stringy Filamental Substance. This *Philadelphus* King of *Egypt* contrived in a Gummy Water, and dried in the Sun, which afterwards divided into Sheets were called *Papyri* from the Reed.

The *Chinese* and *Japanois* make their Paper of the inner Bark of *Bamboos* and *Alom*, and write with an Hair Pencil from Top to Bottom, and from Right to Left, miraculously fast. Their Ink is made of Lamp-black and the Fat of Swine.

Of SHORT-HAND.

Short-hand is of great Antiquity. The Antients wrote it either, 1st. By Marks or Signs. The first Invention whereof is ascribed by *Eusebius* to *Tyro* Servant of *Cicero* : But it is plain *Cicero* practis'd it himself, from his *Ep. ad Attic.* Lib. 13. *Quod ad te de Legatis Scripsi, parum credo intellexisti, quia dicitur scripsi.* *Pet. Diacomus* attributes it to *Ennius*, whose Beginnings of this Kind, received successive Additions from *Seneca*, the Father, and others. Some think *David* alludes to this, *Psalms* 14. 1. And that the Writing on the Wall *Dan.* 5. 25. which so puzzled the *Chaldean* Wizards, was in such Characters. 2^{dly}, By making the first Letters of a Word, stand for a Word ; as *S P q R* for *Senatus Populusq; Romanus* ; which the *Hebrews* term *Raschei Theboth* : or 3^{dly}, By Hieroglyphics or Emblems;

as by a Serpent with his Tail in his Mouth, they intended the Year which returns into it self. Emblems were 1st, Natural, as Grounded on some Resemblance in the Property or Essence of the Things themselves: Thus a Young Stork carrying the Old one, signifies filial Gratitude, &c. Or, 2^{dly}, Historical; as *Phaeton* denotes the Folly of Rashness, &c.

The Characters of Numbers, the *Roman* way by Letters, or the *Babarian* by Figures, are known Universally. So the Marks of Astronomers for the Planets, &c. and of Chymists for Minerals, and of Musicians for their Notes are generally the same, and Pave the Way to an Universal Character.

An Eminent *French Author*, speaking of Short-hand, does Justice to our Country Men, when he says, *C'est en quoi la Nation Angloise excelle par dessus les Autres*, &c.

Of the A R T of Secret W R I T I N G.

The Art of Secret Information in General as it includes all Significatory Signs, may be styled *Cryptomenyfis* or Private Intimation.

There are three Secret Ways of Information, 1st, By *Cryptologia*, or Secret Speaking: 2^{dly}, By *Semæologia*, or by Signs and Gestures. 3^{dly}, By *Cryptographia*, or *Occult Writing*. The two first having no Relation to my Subject, I wave them. And in the last recommend three Things. 1st, That what you write (if possible) be void of Suspicion. 2^{dly}, Difficult to be unfolded, if doubted. 3^{dly}, Fitted for dispatch, that is, easy to be writ and decyphered by the Correspondent.

This *Occult* way of Writing, is 1st, By altering the Powers of the Letters and by invented Notes and Characters.

2^{dly}, By changing the Places of the Letters where the Powers are the same.

3^{dly}, By using more Letters than are necessary.

4^{thly}, By using fewer than are requisite.

5^{thly}, By a Deceit in the Paper, or other Materials used instead thereof; Of this kind was the *Lacedæmonian* Scytale.

6^{thly}, By a Deceit in the Ink; or some Liquor used in its stead. Thus if you write with *Sal Ammoniac*, dissolv'd in Water, or with the Juice

of *Lemons*, the Letters will only be visible when held by the Fire. Letters written with Goat's Fat, Urine, &c. appear not till Dust be scatter'd on them. You may write with the Yolk of a raw Egg dissolved in Fountain-water (which being dried) Black the whole Paper with Ink, and That afterwards Dried, the Ink will fall off from the Letters if gently scraped with a Knife. Letters written with dissolved Alom are indiscernible till dipt in Water.

Schattus says, if you mix a little common Ink with as much Water, as that little or nothing of the Blackness appear in it, and write your secret Intentions on clean Paper, when its thoroughly dried you may write an ordinary Epistle (with another Ink made of Gunpowder beat and mixt with Rain water,) on the Letters you described before, and the Ink will wash off with a Sponge dipt in Water boiled with Galls, which will also Blacken the first. *Baptista Porta* affirms, the aforesaid true Writing will not appear, till wetted with the Juice of unripe White Grapes.

I have not here Room for the several ways of Decyphering; but refer the Reader to Lord *Verulam*, and Mr *Falconer* on this Subject.

P R I N T I N G

Is of late Invention: On which Head I recommend the Reader to an Essay of Mr *John Bagford's*, publish'd in the *Philosophical Transactions*, N^o 310.

OF ARITHMETICK.

Pliny, Lib. 5. and *Strabo* 17. say, That the Inundation of Nile gave the first Hint of Arithmetick and Geometry to the Egyptians. For by keeping the Measurement of its Rise and Fall, and observing the Times of its Return, they guess'd at the Fruitfulness or Sterility of the approaching Season. *Josep. 1. Antiq.* ascribes the first Invention to *Abraham's* *Grandson*, 4 *Gen.* is on Record for the first Master of Musick, which without the Knowledge

Knowledge of Numbers he could not have been. And Sons of *Seth's* the Pillars are already taken Notice of.

Utile Dulci.

Hitherto of the Rough Diamond, now of that Diamond polished.

Writing is of that Efficacy as to make itself intelligible to all the Powers and Faculties of the Soul, notwithstanding its being mute and void of Motion.

So charming a Delicacy shines in a Masterly Curious Hand, as creates in the Judicious Beholder, Pleasure ineffable. Something there is that gives Life and Spirit to a Letter, that makes *Strokes* seem to Move, and casts a kind of Glory round 'em. It is something which nothing but the Pen can express, nay such a something as the Pen cannot express. To the Vulgar Eye these Charms are imperceptible: It requires some Degrees of Perfection to admire Perfection; as it is said to be an Advance in Oratory, to Relish *Cicero*.

If the Invention of Writing be so Wonderful, the Use and Ends of it so Extensive, and the Improvements of it so Delicate; then, how much are we beholden to *those* Gentlemen whose happy Genius and Publick Spirit led them to scatter Roses in our Way, and to make the Paths of Science pleasant to Us?

With what Brevity I can, I will do Justice to their Memories, and defeat the Expectations of such as would have me Partial. I pay Reverence to the Reputation of all Men; Nor in favour of any will I prostitute mine own.

Anno. 1522 *Lud. Vicentin* publish'd his Book; as *Wijfs* a Switzer did 27 Years after. *Hontbusius* appeared Anno 1591; as did the Copies of several Masters Engraven by *Hondius* Anno. 1594.

Then Immortal *VELDE* blest the World with his unrival'd Labours, every Line of which begets in the Judicious, at once an awful Admiration and an exquisite Satisfaction. We have a M. S. of his in *England*, an Ocular Demonstration of the Spirit and Inimitable Attain-

ments of this Great Man. I have by me an Alphabet of the 24 German Text Capital Letters, of which Mr *Velde* is the Reputed Author.

Contemporary with *Him* were, the Beautiful *Materot*; the famous *Roe-lands*, (an Admirable M. S. of whose I purchas'd in *Holland*;) *Morante*, a Voluminous Franciscan; *Chambre*, a Compact Author, (a M. S. of whose also lyes by me;) and *Carpentier* an Elegant Pen-man.

These were followed by *Limosin*, *Barbedor*, *Senault*, *Duval*, *Alais* cum multis aliis Transmarinis.

That our Countrymen appeared not so early in the Field of Writing, Wonder not Reader; Since the Use of the Rolling-Prefs was unknown in *England*, till introduced from *Antwerp*, by Mr *John Speed*, in the Reign of King *James* 1st.

Yet Mr *Peter Bale* in Queen *Elizabeth's* Time published his Writing School-Master at the Letter Prefs: And *His*, with Mr *Martyn's* and others Pieces, made part of a Copy-book Engraven beyond Sea by *Hondius*. One of which, with many Valuable Fragments of Mr *Bale's* Writing in it, I have in my Collection.

About 1616 Mr *Gething* and Mr *Billingley* published with general Applause, and 1622 Mr *D. Browne* (a Learned and Ingenious Scotch-man) Printed his *Calligraphia* at the Letter-press, with Blanks for Examples, which he and his Clerks filled up. This he Dedicated to King *James*, whose Scribe he subscribes himself.

Afterwards the Spirit of Penmanship discovered itself in the Works of the Incomparable *John Davis* of *Hereford*, *Goodyeere*, *Gery* and others.

The Art of Writing continued in a Flourishing Condition, till the Death of that great Honour and Ornament of it, Mr *Thomas Fayle*, who could not be persuaded to publish. He was a Gentleman of Bright Parts, and had a curious Felicity in all his Performances. I am happy in the Possession of many of his admirable Pieces.

But, now, Mr *Cocker* (too General an Undertaker) commenced Author: He let in an Inundation of Copy-Books upon us, and was followed by others, who for filthy Lucre, propagated the foul Prank of Piracy; and such was the Incontinency of Publishing, That the most awkward and vile Imitators set themselves up for Authors, and the Rolling-Prefs groaned under a Superfotation of such Books as had almost rendred the Art contemptible.

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The late *Colonel Ayres* (a Disciple of Mr *Tophan*,) gave the first Cheque to this Exorbitant Spirit. He introduced the Bastard Italian Hand amongst us, which by the best Masters has been Admitted, Naturalized and Improved. Nor is it a Diminution of our Characters who survive him, that *Therein* the Colonel was the common Father of us all. He, with the Assistance of the Ingenious Mr *John Sturt* Engraver (still living) carried the Glory of English Penmanship far beyond his Predecessors.

Contemporary with the Colonel were, Mr *Eleazer Wigan*, famous for his Boldness and Volubility in Command of Hand: Mr *John Seddon* Master of a very fruitful Fancy, and Neatness in his Composures: Mr *Botting* a Disciple of the Colonel's, who Excell'd most, when he copied most: Mr *Peter Storey*, an Universal Artist, and Second to None; but more particularly Eminent for his Manly and Beautiful Disposition of Large and Elaborate Pieces; as were the *Dundasses* (Father and Son) for writing correctly in Miniature. Of the Latter's I have a Curiosity written within the Compass of a Guinea, viz. The *Lord's Prayer*, *Creed*, *Ten Commandments*, *Psalms*, 117, 120, 131, and 134. Collects for the 10th Sunday after Trinity, *Prevent us*, O Lord, Prayers for the Queen, Royal Family, Clergy, Gentry, and Commonalty, with vacant Space for much more.

Here would I gladly engage my Pen in Honour of those Artists, that are the Ornament of our Day, who standing on the Shoulders of their Predecessors, have manifestly made farther Discoveries. I am conscious of the Difficulties attending such an Enterprize. Yet if their Works or Characters become the Subject of any farther Essay of mine, I shall Discharge my self *Therein* with utmost Sincerity and Impartiality. ART with me is of no Party; I wish I might animate their United Endeavours. A Noble Emulation I would cherish, while it proceeded neither from, nor to, Malevolence: *Bale* had his *Johnson*, *Norman* his *Mason*, *Ayres* his *Matlock*, and his S——, yet Art the while was no Sufferer. The Busy-Body who officiously employs himself in creating Misunderstandings between Artists, may be compared to a Turn-Style, which stands in every Mans Way, yet hinders no Body. *And he is the Slanderer that gives Ear to the Slander.*

MAXIMS to be observed by such as are Candidates for Mastership and Perfection in the Art of Writing.

WRITING derives its Origin from the *Imagination*, is executed by the *Hand*, and perfected by *Exercise*.

To the framing a truly good Hand, there must conspire a Regular Form in *Connexion*, *Inclination*, *Height*, *Breadth*, *Bigness*, and *Continuation*, to which few or none attain, that have not an innate *Propensity* and *Inclination*, and a *Patience* Proof against all Discouragements.

A R T never produces Effects so happy, as when it works on a Pregnant Disposition.

Though a Man may arrive at Perfection herein, without being a Philosopher, yet there is great need of good *Conception* for comprehending the Differences of Figures, the Changes of Situation, and the Number of Motions that form them. Of *Imagination* for representing them to ones self in their Beauty; of *Judgment* in placing them a *propos*; and of *Invention*, to improve on the Antique.

An Artists Hand performs promptly what the Imagination presents to it. All Debauches or violent Exercises dull the Imagination, Benumb the Fingers, and Debilitate their Action.

Frequent Exercise may afford Order and Continuation to an Hand, but neither a Regular Form, nor proper Connexion, without Precepts and Examples.

Instruction consists as well in Demonstration as Information.

In Writing there are two Principles of Motion. *First*, The *Minor*, performed by the Thumb and two Fingers only. *Secondly*, The *Major*, (as in large Capitals, Strokes, and Flourishes, improperly call'd Command of Hand) perform'd by the two Fingers, the Thumb and the Arm concurring to the Motion.

E

Bold

Bold and Masterly Writing, turns on the Hinges of these four Principles, viz. 1st, *Time*; 2d, *Disposition of the Place*, and of the *Person*; *La belle Ecriture demande un Esprit Gai pour son Execution.* 3d, The Instrument. 4th, The Matter wherewith we Write.

There are abundance of Difficulties in well Forming and Finishing a Letter. The too hard Leaning on the Arm in Writing, takes from the Freedom of the Writer. The more or less Touch of the Nib of the Pen at the side of the Thumb, or Fingers, alters the Stroke. The more or less Inclination of the Hand, renders the Stroke quite different. The quick or slow Motion of the Fingers or the Arm Enlivens, or makes a Stroke Feint. The Pen too hard, or too soft, or not fitted to the Hand, interrupts the Spirit and Power of the Action. The Ink too fluid or too thick. The Seat too high or too low. The false Light, or the Light too great, and a thousand other Impediments are so many Rabs in the Way of Dexterity.

As for the Cure or Change of ill Habits, there can be no Time limited, so it is a Work of Time to beget in a Learner a good one. We can do nothing to Perfection without these three Principles, *Nature*, *Knowledge*, and *Use*. *Nature* gives the Capacity, *Knowledge* shews the Rules, and *Use* gives the Exercise for the acquiring a Readiness and *Habit*. *Knowledge* without *Nature* is *Rude*, and *Nature* without *Knowledge* is *Blind*; but both the one and the other is still imperfect without *Experience*.

Perfection in Writing, therefore, is attainable only by a *True Method*, *Good Copies*, and a reasonable *Time for Practice*. And whoever pretends to the contrary (tho' Master of *Wagenfeil's Infundibulum* with Improvements) does but practice upon the Weakness and Credulity of his Employers. Habits are acquired by *repeated Acts*. And the most absolute Masters (without continual Practice and Exercise) find a sensible Decay of their Faculties. Such Pretenders are by Mr *Gething* call'd Mountebank and Circulatory Professors of Impossibilities, to the Dishonour of our Nation, and Abuse of Learners; such I leave to the Censure of the Sillies, and of Those who to their Cost have made Trial of Them.

Of the Ornamental Part of Writing.

To Command the Capital Letters, and a clean bold Stroke, *ad Libitum*, is of absolute necessity to the Writing *Surely, Readily, and Gracefully*; And is the best, if not the only Way, to fix one in a good Running Hand.

It is Granted, That in a Face, though it be not adorned, yet, we may see Beauty, if it be There; Nevertheless, it may, and often does receive Additional Charms and fresh Graces from an elegant and well concerted Dress: So also a Piece of Correct Writing, altho' it shines bright, amiably bright, in its own Native Plainness and Purity; yet by the Assistance of suitable Ornament, judiciously disposed, by the Hand of a Master, it will recommend it self to the Ingenious with twice the Advantage.

In Performances of this kind, the happiest Fancy must never be Arbitrary, but ever in Subjection to the Laws of Sedate Judgment. That the Exorbitant Luxuriancies of the Former may be Lopt and Retrench'd by the Latter.

And even then our Ornamentator must be upon his Guard, lest he Demerit the Character of a preposterous Phancy-Monger. He must pay due Regard to Time, Place and all Circumstances; *The Sportive Faculty must be Banished the Court of Business*; He must neither *Ludere cum Seriis*, nor *Paratragœdiate* in Trifles.

The Ornamental Part of Writing, where it must (as in some Cases it must) be *Artificially* perform'd, should ever be conformable to Nature. For then does Art appear Perfect when she can scarce be distinguished from Nature it self, as Nature is ever happy, because she always carries an hidden Art in her own Bosom.

The late Mr *John Seddon* in his Artificial Decorations was the Happiest of Any that attempted that Way amongst us. His Original Plates are in the Hands of my Ingenious and esteemed good Friend Mr *JOSEPH ALLEINE* Writing-Master in *Coleman-Street London*.

Of

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Writing
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Reader,

Of the Extensive Use and Application of Writing.

Writing is the Key to Arts and Sciences, the Register and Recorder of them All. It is the Life and Soul of Commerce and Correspondence: By it we manage Affairs at the greatest Distance, and with the greatest Secrecy.

Letters annihilate intervenient Time, and make *past* Ages *present*; So that the Living and Dead converse together, and with this Advantage, that we may learn sometimes from the Admonitions of the Dead, that which the Living dare not, or care not to say to Us. By *Their* Aid the Memory of Past Things is preserved, and the Foreknowledge of Things to come is Revealed. By *Them* even Things inanimate instruct and Admonish Us.

Inscription is the Language of a Tomb
Art can by Letters Speak, when Nature's Dumb.

Writing is the Inheritance of Posterity, whereby they receive whatsoever is left them in Law to Live by, in Letters to Learn, in Evidence to Enjoy. It is the Picture of Time Past, and the Rule of Futurity.

Speaking is Vocal Thought; Thinking is Silent Speech; but Writing is the Image or Character of them Both.

C'est de Luy que nous vient cet Art Ingenieux
De peindre la Parole & de parler aux Yeux;
Et par les Traits divers de figures tracees,
Donner de la Couleur, & de L'Ame aux pensees.

Monsr Brosbeuf.

Hence did the wondrous Mystic Art arise,
Of Painting Speech, and Speaking to the Eyes;
Thus we by Tracing Magic Lines, are taught,
How to Embody, and to Colour Thought.

F

TO have been in a Capacity of Writing some Parts of this Essay, without Assistance from several Authors, of Different Time, Place, and Language, I must have been (you know,) Contemporary with Adam, and Coeval with all his Posterity.

As an Historian, I have had Recourse to the Best Authorities I could meet with on each Subject.

How I have Discharg'd my self, I leave to the Judgment and Candour of Men of Letters.

Of such I shall Accept it as a Favour, if they will assist me in the Correction of any Mistakes that may have escaped me.

*Si quid Novisti Rectius Istis
Candidus Imperti, Si non his Utere Mecum.*

Most of the following Pieces were many Years since Engraven; and altho' the Author never had an immoderate Opinion of his own Merit; yet He will not allow any One's Censure of them, that cannot Mend them: Well knowing, that the Best Performers are the best Judges in Every Art.

N. B. In this Edition the Errors of the former Impression are Corrected, several Entire Chapters are added; the whole is a new Methodiz'd and Improved by many Additions throughout.

F I N I S.

P. 4. Col. 2. Lin 25, Read 45 Psalm 1.

Published by this Author,
The Writing-Masters Assistant, price one Shilling and Six-Pence.
A Striking Copy-Book, price One Shilling.

MANTISSA

In Giving the Subsequent Lines a Place *HERE*, I assure my self of their Kind Acceptance, from such as have a Genius for Poetry and consequently a True Taste of It; the Author of the Query shall be concealed; the Answer, I received from the British Apollo, Vol. 1st.

On the ART of WRITING.



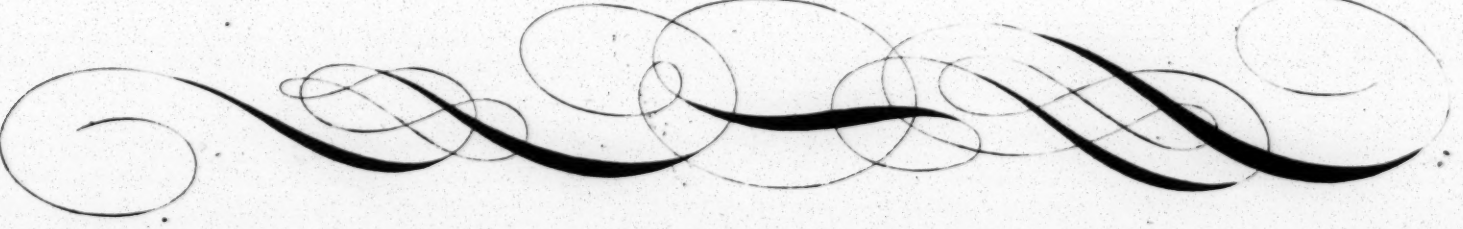
QUERY.

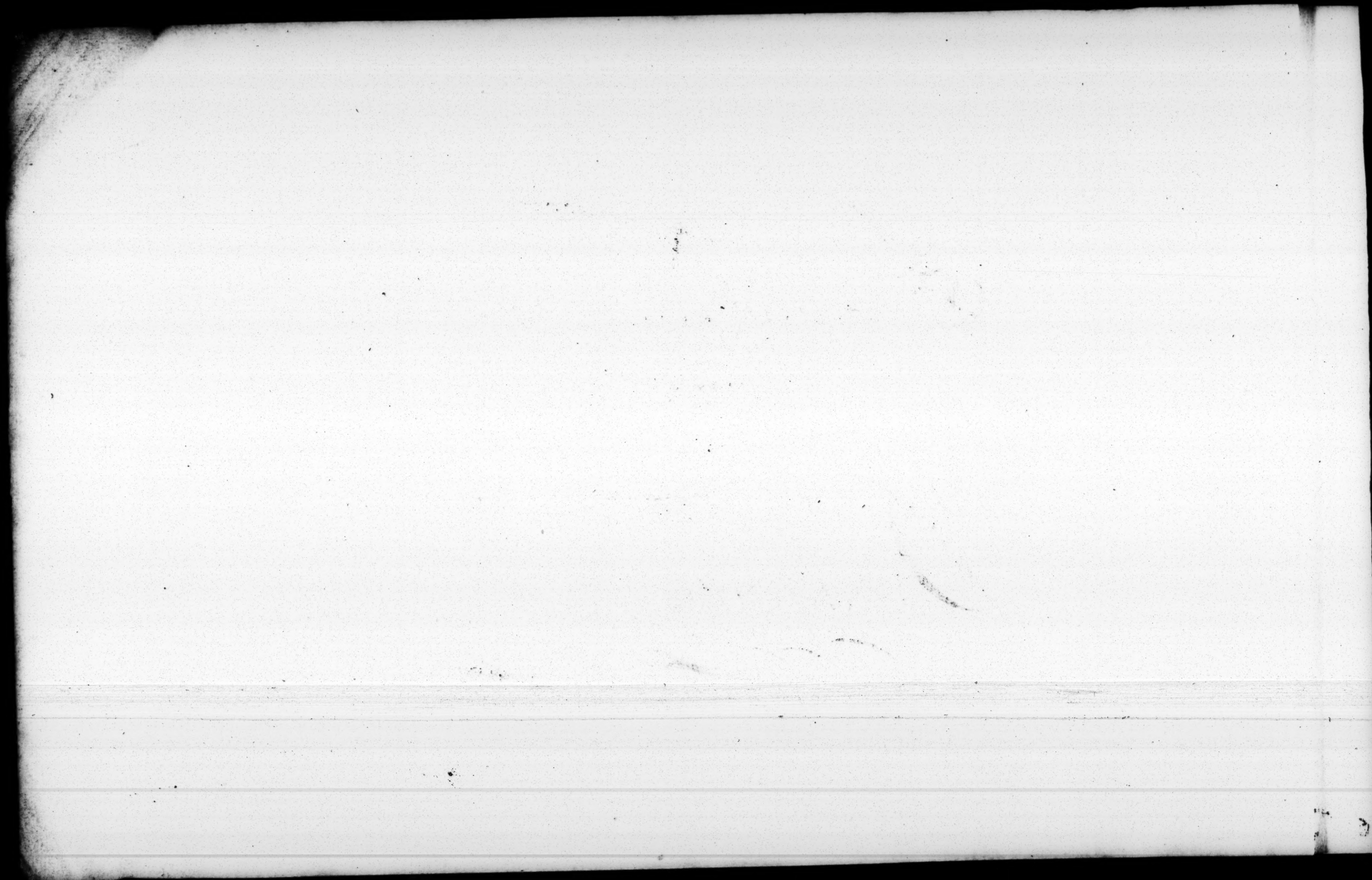
Tell me what Genius did the *Art* Invent,
The lively Image of a Voice to Paint?
Who first the Secret how to Colour Sound,
And to give Shape to Reason wisely found,
With Bodies how to cloath Ideas Taught,
And how to draw the Picture of a Thought:
Who Taught the Hand to Speak, the Eye to Hear,
A Silent Language Roving far and near,
Whose Softest Notes outstrip Loud Thunder's Sound,
And spread Their Accents thro' the World's vast Round;
Yet with kind Secresy securely Rowl
Whispers of Absent Friends from Pole to Pole:
A Voice Heard by the Deaf, Spoke by the Dumb,
Whose Eccho reaches long, long Time to come,
Which Dead Men Speak as well as those Alive;
Tell me what Genius did this Art contrive?

ANSWER.

The Wise Egyptians by the Learn'd are thought,
To be the First who use of Writing taught.
In Hieroglyphicks, They express'd their Sence
With nicest Skill and wondrous Eloquence.
Letters unknown, They did this Art invent,
To make Thought Lasting, Reason permanent.
Till ISIS of Immortal Fame arose,
And taught by Letters how they might compose
A Dress to shew the Image of the Voice,
And make Sound Lasting tho' depriv'd of Noise.
SHE made the Dumb to Speak, the Deaf to Understand,
And taught the Eye to Hear the Language of the Hand.
But had th' Egyptian Queen by Art Divine,
Taught how to Write such Beauteous Lines as THINE.
Those Heavenly Honours offer'd to her Name,
Had shone with greater Lustre, brighter Flame.


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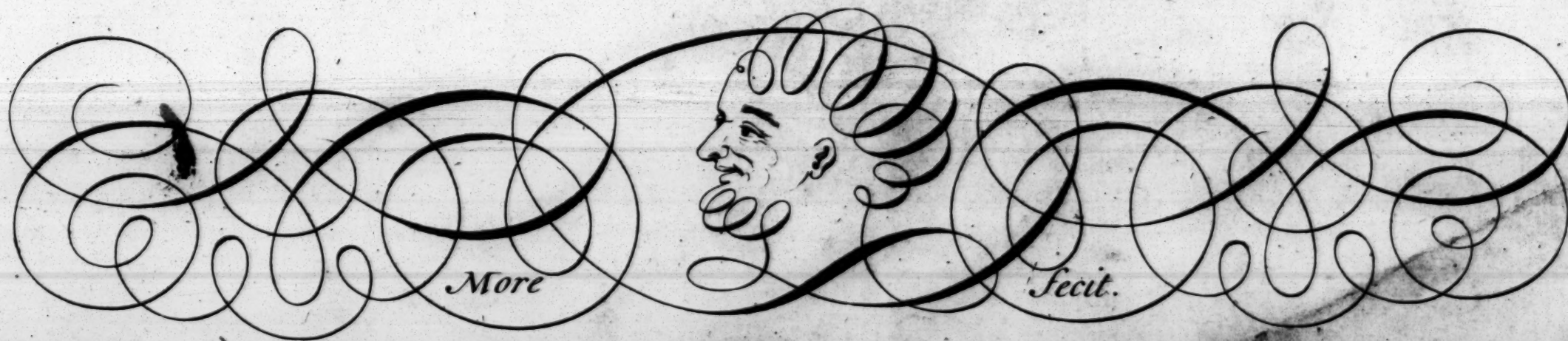
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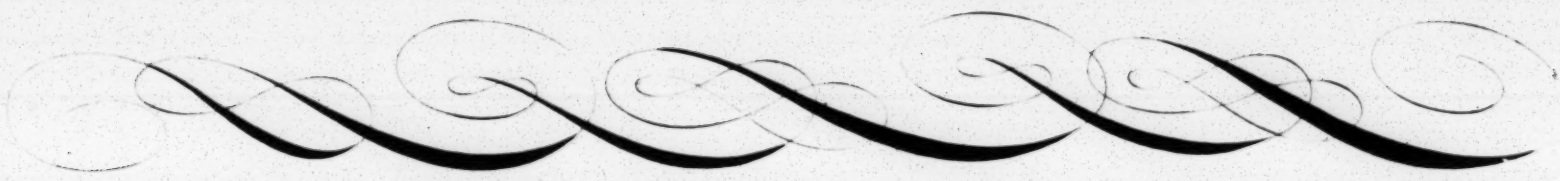
A B C D E F G H I J K L M M

The Pen an Instrument tho small
Is of great use and benefit to all
Trust rather to your Fingers ends
Than to the promises of Friends

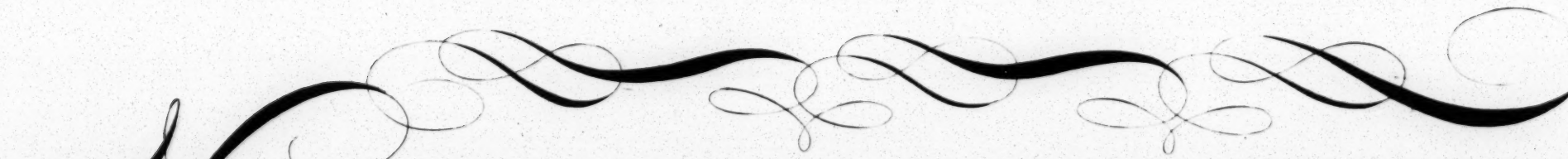
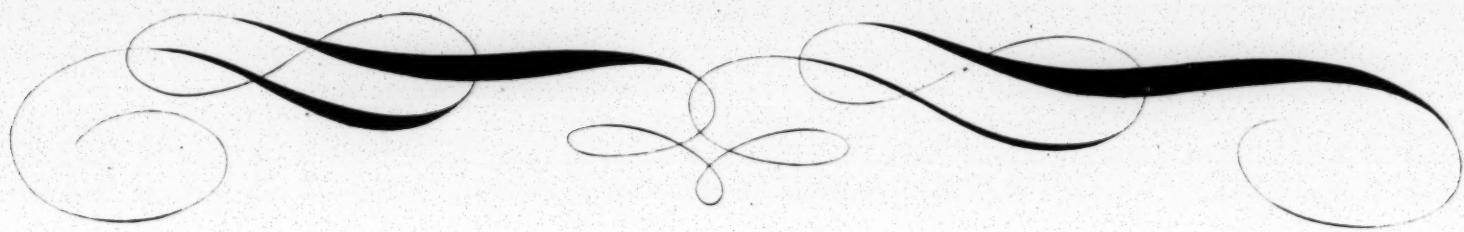
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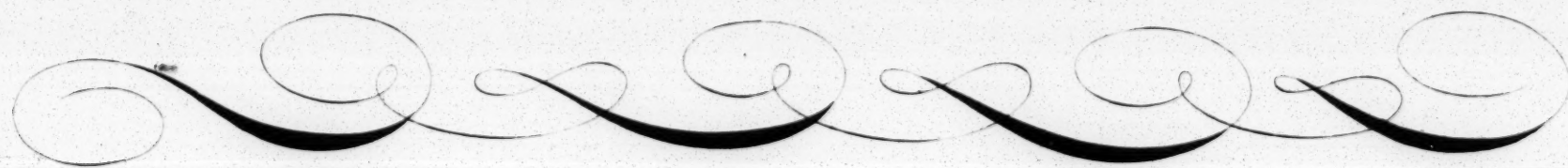


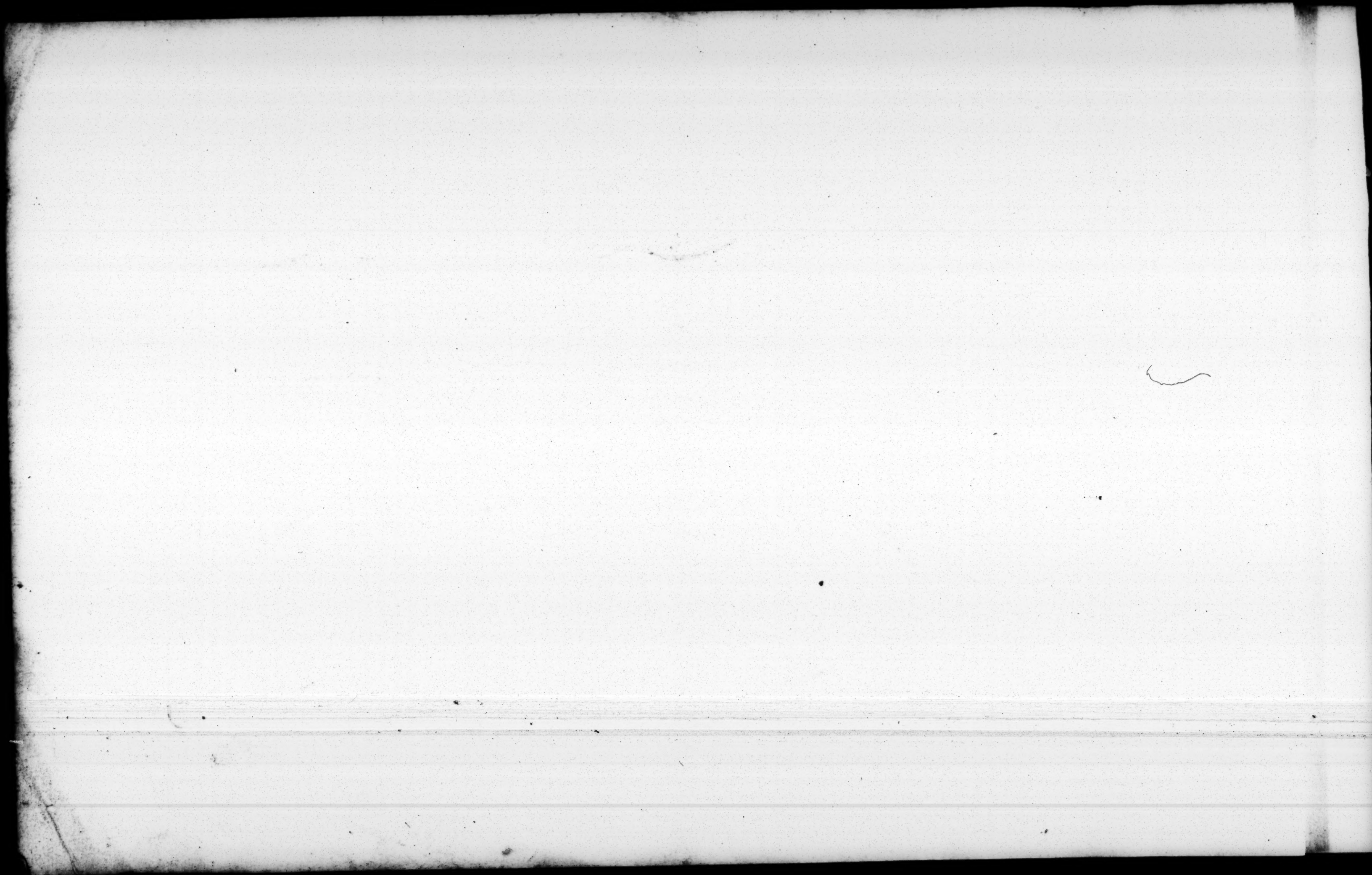


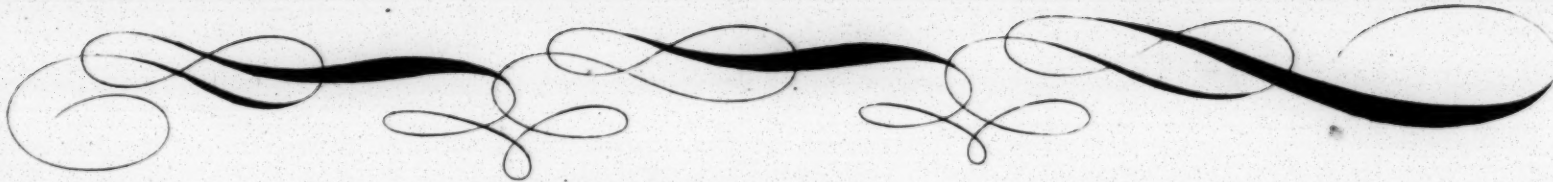
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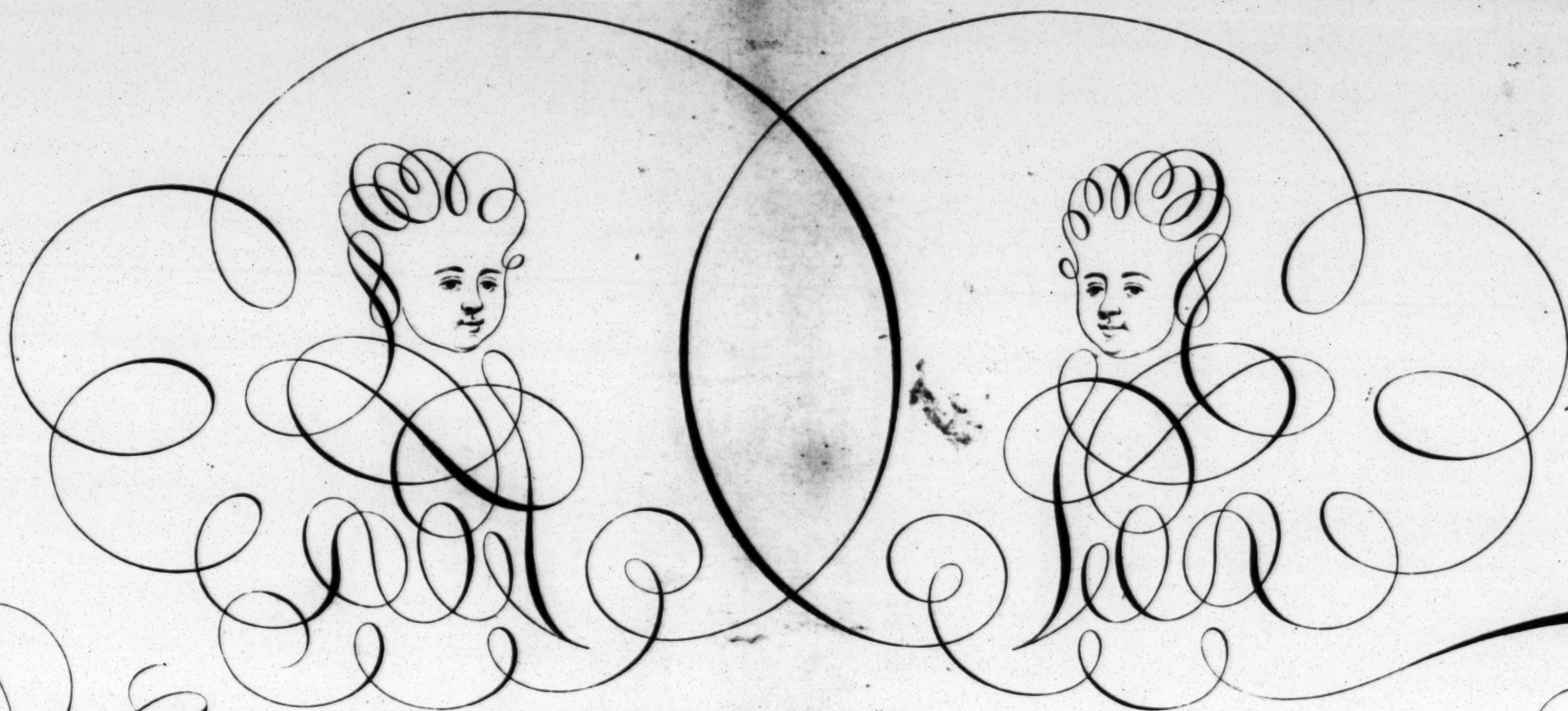
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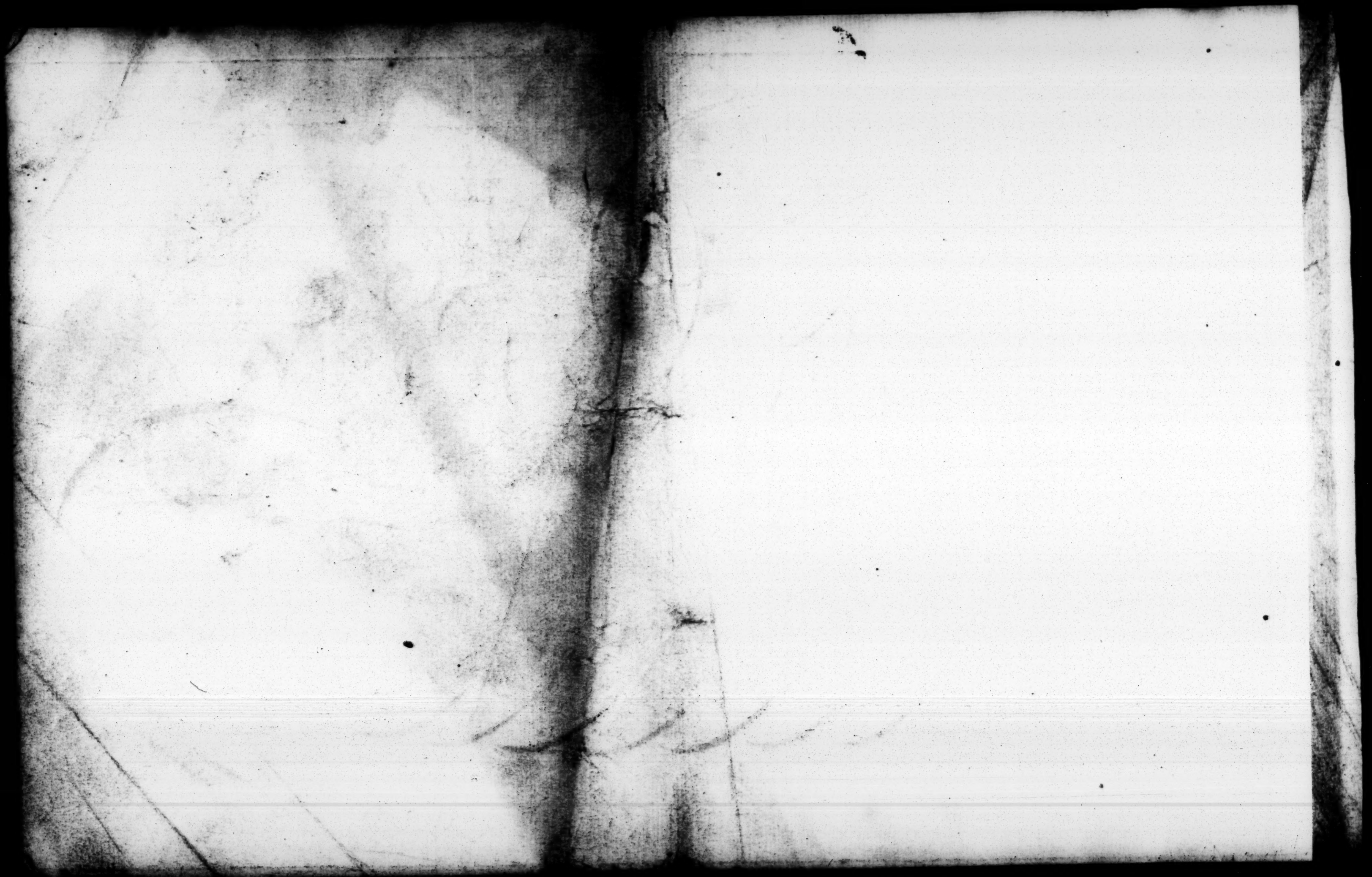






Contrive each little Turn Mark every Space,
As Painters first chalk out th' intended Face,
Yet be not fondly your own Slave for this,
But change hereafter what appears amiss,

MORE



At the

Golden pen

IN CASTLE-STREET,

near the MEWS, Charing-Cross,

are Taught

WRITING,

ARITHMETICK,

Merch^{ts} Acco^{ts}

And Short-hand:

.. Also Youth Boarded.

By Rob^t Moric.

